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on the reformed spelling, those of Duden (Leipzig, Bibl. Institut., 1902) and Vogel (Berlin, Langenscheidt, 1902) deserve special mention.¹¹

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THE RED CROSS KNIGHT AND *Lybeaus Desconus*.

The story of Gareth and Linet in Malory's *Morte Darthur* is usually assigned¹ as the closest parallel to the story of Una and the Red Cross Knight in Book I of the *Faerie Queene*. Professor W. P. Ker, in his *Epic and Romance*,² goes even further, asserting unqualifiedly that the narrative "is founded upon Gareth." It is my purpose in this note to point out a parallel to the story of the Red Cross Knight apparently closer than Gareth—one which, save for a casual mention by Professor Ker, has not, to my knowledge, been anywhere noted. This parallel is the Middle English romance of *Lybeaus Desconus*.³

The plot may be summarized as follows: Gingelein, illegitimate son of Sir Gawain, is reared in ignorance of his birth and of knightly usages. He finds the body of a knight in the forest; his ambition is stirred; and he journeys to Arthur's court. The king inquires his parentage, and when Gingelein confesses his ignorance, dubs him Lybeaus Desconus (The Fair Unknown). The boy asks to be made a knight, a request to which Arthur accedes, though demurring somewhat on account of the suppliant's extreme youth. In addition, the king promises to allow him to undertake the first adventure that shall present itself.

A damsel, accompanied by a dwarf, comes to the court and begs assistance for her mistress, the Lady of Snowdon, who is confined by enchantment in her own castle. Lybeaus at once offers himself.

The maiden stubbornly objects to a cavalier so young and so uncouth; but Arthur tells her that there is no choice, and she finally yields to his decision. Escorted by the dwarf, they set out on the journey. First one knight, then three knights together fall victims to the young warrior's prowess. Two giants, one black, the other red, are killed later and their heads sent to Arthur's court. Lybeaus then meets a knight who insists that his *amie* is fairer than the hero's companion. The question is at first put to popular vote in the market-place, but the suffrage proving unfavorable to Lybeaus, he challenges his opponent to single combat, and after a long struggle kills him. Proceeding on their way, the three companions come upon a company of hunters with a pack of hounds. Lybeaus coolly takes possession of a beautiful hunting dog, presents it to his *amie*, and puts the protesting hunters to rout. The next enemy to meet the group is a giant, the protector and keeper of the fair sorceress of the *Ile d'Or*. After a struggle lasting the whole day, the combatants pause for a drink. The giant treacherously knocks his opponent backward into the stream, but Lybeaus, apparently revived by the shock, lops off the giant's arm and splits him down the back. Emboldened by his triumph, Lybeaus enters the castle and immediately falls under the spell of the enchantress. Here he lingers twelve months, when at last his fair guide, with reproachful words, brings him back to a sense of duty. Freeing himself from the spell, he sets out again for Snowdon. Arriving there, he forces his way into the stronghold, and meets in succession the two magicians who have enchanted the place. Wounding the first, who is spirited away by magic, and killing the second, he makes his way to the inner court. Here the lady of the castle appears to him in the form of a serpent with human face—the form into which the magicians, by their evil power, had changed her. Much to Lybeaus's horror, the loathsome animal writhes toward him and kisses him upon the lips. At once it becomes a beautiful woman, who tells him that the spell has been broken through her kissing a kinsman of Gawain. Together Lybeaus and the lady ride back to Arthur's court and are married with great ceremony.

The following points of similarity between this romance and the story of the Red Cross Knight may be noted:

I. R. C. K. (in the introductory letter to Raleigh) is a "clownish young man" when he first enters the court of the *Faerie Queene*. Similarly, L. D. seems to Arthur "To Ying to done a good fiztinge" and his early life in the woods has afforded him no experience with arms.

¹¹ Cp. also: K. Erbe, *Wörterbuch der deutschen Rechtschreibung*. Union in Stuttgart, Berlin, Leipzig, 1902.—Dr. Gustav Gensz, *Wörterbuch für die deutsche Rechtschreibung*. Berlin, Weidmannsche Buchhandlung, 1902.—Dr. Joh. Pöschel, *Taschenbuch der deutschen Rechtschreibung*. Leipzig, K. E. Pöschel, 1902.—Dr. Th. Matthias, *Vollständiges Wörterbuch der deutschen Rechtschreibung*. Lpz. 1902.

¹ Cf., e. g., Walther, *Malory's Einfluss auf Spenser's Faerie Queene*, p. 18.

² *Epic and Romance*, London, 1897, p. 392.

³ *Lybeaus Desconus*, ed. Kaluza, Leipzig, 1890.

II. R. C. K. presents himself at the court of the Faerie Queene, and desires that "hee might have the atchievement of any adventure which during that feast should happen." L. D. says:

. My lord so fre
In herte I were riȝt glad
pat ferste fiȝt ꝯ I had
pat ony man askeþ be. (99-102.)

III. Like Una, the messenger from Snowden is escorted by a dwarf.

IV. Like Una, this messenger is the emissary of victims of enchantment, confined in their own castle.

V. "The clownishe person [R. C. K.] upstart-ing, desired that adventure." So we read of L. D.:

Up starte þe ȝinge kniȝt
.
And seide, Arthour, my lord!
I schall do þat fiȝt. (169-172.)

VI. Una is represented as "much gainesaying." In *L. D.*,

pan gan Elene to chide
.
Lore, king, is þy pride
And þy manhod y-schent
When þou wilt sende a childe
pat is witles and wilde
To dele douȝty dent. (181-187.)

þe maide stout and gay
Lep on her palfrey;
þe dwerȝ rod hir be side.
Till þe birde day
Upon þe Kniȝt alwey
Faste sche gan to chide. (277-282.)

VII. R. C. K., after defeating Duessa's champion, is enticed by her into the House of Pride. In the course of time he repents and rejoins Una. L. D., after killing the giant keeper of the sorceress, is subjected to her spell for a twelve-month, but finally repents and rejoins Elene (1297 ff.).

VIII. R. C. K., after a whole day of battle with the dragon, falls backward into a stream, and is thereby enabled to renew the fight. L. D. fights the giant,

From þe our of prime
Till hit was evesong time, (1423-4)

desists a moment, and is hurled backward into the

stream by a treacherous blow. He springs out with renewed power, and defeats his enemy.

IX. Like R. C. K., L. D. ultimately succeeds in overcoming the superhuman power which has shut up the castle of his search, releases the inmates, and is united to the lady of the castle.

Certain points of contact between *Lybeaus Desconus* and other parts of the *Faerie Queene* may also be noted. Just as L. D. is enticed by the lady of the *Ile d'Or*, so Guyon (*F. Q.* II) is enticed by Phaedria to an isle of joys. Just as L. D. rides unattended into the enchanted castle, finds minstrels playing on their harps, sees them vanish, and then meets the two enchanters; so Britomart (*F. Q.* III, xii) forces her way alone into the house of Busyrane, is met by the sound of a "shrilling trumpet" and the sight of a masque-like procession of figures, finds herself suddenly alone, and then enters the chamber where enchanter and enchanted are revealed.⁴

It will be readily seen that this romance has a number of points of similarity to the career of Una and her knight not in the Gareth story.

I. Gareth spends a year in the King's kitchen, but in *F. Q.*, as in *L. D.*, the achievement is undertaken at once.

II. In both *L. D.* and *F. Q.* the lady is followed by a dwarf. In Gareth, a dwarf appears, attending, however, not upon the lady but upon the knight.

III. In *L. D.* and *F. Q.*, the young warrior is armed before he sets out; in Gareth, he is armed and knighted only after he has been sometime afield.

IV. There is nothing similar to the *Ile d'Or* incident in the story of Gareth.

V. Nothing similar to the reviving-stream incident appears in the story of Gareth.

VI. Malory lays much stress upon the mystery surrounding the identity of the lady and her castle; in *F. Q.* as in *L. D.*, no use is made of this motive.

VII. In Gareth, the lady is confined in her castle by a tyrant, simply; in *F. Q.* as in *L. D.*, the rescuer has to contend against the power of enchantment.

There can be no doubt that *Lybeaus Desconus* was readily accessible to Spenser, for it appears to

⁴ Latter point noted by W. P. Ker, *Epic and Romance*, p. 395.

have been printed as early as the sixteenth century.⁵ Though no copy of the old print is extant, we can judge of it from the version of the story in the Percy Folio ms.,⁶ which seems to be nothing but a transcript of the printed text. The romance is referred to not only by Chaucer, but also by Skelton, in *Phyllypp Sparrowe* (1529), and by Henry Crosse in his *Vertues Common Wealth, or The Highway to Honour* (1600). The hero is mentioned in an interlude, *Thersites*, which was acted in 1537.⁷

It cannot, of course, be argued that the author of the *Faerie Queene* was indebted solely to *Lybeaus Desconus* for the plot of Book I. But that he was familiar with the poem, and that its plot was more influential than is usually supposed in shaping the experiences of Una and the Red Cross Knight, one may, I think, reasonably conclude as a result of the above comparison.

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KEATS AND SPENSER.

It is a well-known fact that the genius of Keats was to a great extent moulded by a study of the works of Spenser. From the time of Lord Houghton, Keats's first biographer, down to that of Matthew Arnold, the critics have agreed that the influence of Spenser on the mind of Keats was stronger than that exercised by any other writer. This influence, appearing in the lines that mark the beginning of Keats's career, is to be found everywhere,—throughout the volume of 1817, in *Endymion*, in *Lamia* and in the *Odes*, in *Isabella* and in the *Eve of St. Agnes*, in the *Dramas*, and in the *Cap and Bells*. Even the language of *Hyperion*, written when the influence of Milton on Keats was at its height, shows scarcely an appreciable falling off in the Spenserian element. Granted that Cowden Clarke and Charles Brown had failed to bear witness to the eager delight

with which Keats perused the *Faerie Queene*, a glance through the letters¹ of Keats would suffice to indicate the position that Spenser occupied in his affections; while Keats's poetry contains, as the most careless reader may perceive, numerous allusions to Spenser. But to Mr. W. T. Arnold belongs the credit of having made the first attempt to point out the exact extent of the Spenserian element in Keats's diction. In the introduction² to his edition of Keats's poems, he says: "Keats's imitation of Spenser descends even to points of spelling, and the following words were undoubtedly derived from him—'perceant,' 'raught,' 'libbard,' 'seemlihed,' 'espial,' 'shent' and 'unshent,' 'wox,' 'besprent,' 'grisly' (spelt by Keats, after the manner of Spenser, 'griesly'), and 'daedal.'" Mr. Arnold also points to the same source for *beadsman*, *passioned*, *covert*, *sallows*, *eterne*, *tinct*, *raft* ('the raft branch,' *Endymion* I. 334), and *imageries*.

To Mr. Arnold's list of Spenserian words in Keats there may certainly be added the following: *amate*, *dreariment*, *elf* (meaning 'person,' not 'fairy,' in *Isabella*, st. 57), *empierced*, and *lout*³ (verb). It seems to me highly probable that Keats also borrowed from Spenser the words *affray* (verb), *bale* (meaning sorrow, misery, etc.), *dispart*, *distrught*, and *needments*, as well as such tricks of expression as 'adventurous knight,' 'wretched wight,' and 'withal a man of elegance and stature-tall.' Keats's lines

At least for ever, ever more,
Will I call the Graces four

were doubtless suggested by a similar passage in the *Shep. Cal. for April*—

Wants not a fourth Grace, to make the daunce even?
Let that rowme to my Lady be yeven:
She shal be a Grace,
To fyll the fourth place, etc.

Peona, the name of Endymion's sister, is generally thought to have been taken from the *Faerie Queene*. To the same source I should refer Angela, of the *Eve of St. Agnes*, the old woman

⁵ See Kaluza, p. x.

⁶ Ed. Hales and Furnivall, London, 1868, II, 415 ff.

⁷ Cf. Schofield, "Studies on the *Lybeaus Desconus*," *Harvard Studies and Notes*, Vol. IV, p. 241 ff.

¹ See Forman's edition of Keats's *Letters*, London, 1895, pp. 11, 21, 488.

² See the *Poetical Works of John Keats*, ed. by William T. Arnold, London, 1888, pp. xxiv-xxv.

³ *Lout* is also used in the *Letters*, p. 368.